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A Journal devoted to the Banjo, Mandoline and Guitar.

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THE BANJO WORLD.

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Published on the First of every Month

AT

97A, JERMYN STREET, ST. JAMES'S,

LONDON, S.W.

THE EDITOR will be pleased to receive from his readers items of general interest (humorous or otherwise) relating to the above instruments, viz., newspaper cuttings, concert notes (with dates and criticisms), suggestions, queries, correspondence.

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NOTES AND COMMENTS.

BY THE EDITOR.

IN this month the end of the holiday season and the commencement of the teaching season overlap each other.

* *

WE hope that both pupils and teachers, returned refreshed from the country or seaside, will resume their lessons with renewed vigour.

* *

THE banjo and mandoline are now so often to be found in the hands of professional players at popular seaside resorts, that the summer vacation should bring about an increase of business to the teacher during the autumn and winter.

* *

PEOPLE who have before heard these instruments but rarely, will, perhaps several times a week, when at the seaside, attend performances at which they hear one of these instruments well played. Such instrument will frequently win its way to their hearts, with the happy result that resolutions are then and there formed to sacrifice a goodly part of their leisure time, upon their return to town, in learning to play it themselves.

* *

ON the first of next month the Musical (Summary Proceedings) Copyright Act, 1902, the text of which we give in this issue, comes into force.

* *

BUT so much copy-wrong in copyright still remains unprovided for by any adequate remedy, that we cannot congratulate, as fully as we should wish, those most interested in getting the law altered in accordance with justice and common sense.

* *

WITH regard to Clause 2, what is the "risk" which the owner of a copyright work incurs by getting a constable to seize pirated copies? Clause 1 is fairly easy to interpret. The Court may order a constable to seize alleged pirated copies; and then follows the matter of proving the alleged piracy. But, by Clause 2, has the constable to discriminate as to whether the copies he contemplates seizing are piracies or not? The "apparent owner" will request the constable to seize only pirated copies of his copyright work, and how such seizure as the owner requests can be attended with any risk to any one, except, perhaps, some physical risk to the constable, is not apparent.

* *

HARMONY, apart from the melody, is recognised as a subject for copyright. Of course a great mass of mere accompaniments consists entirely of simple settings and progressions which are common property; but, on the other hand, it often happens that such writings display distinct originality. In fact, some songs have been described as instrumental solos with vocal obbligatos.

* *

IT is, however, the omissions from the Bill, as passed, that cause the Act to reflect such great discredit on the intelligence of our House of Commons, and show our legislators to be sadly lacking in the talent for good law-making.

* *

To stop illegal musical piracy they have invented the most troublesome system possible. The endeavours to stop the supply of counterfeit copies of copyright music is to be made after such copies have been widely distributed. No attempt is made to stop the supply at its source by stringent measures against the pirate printers. These scoundrels are left to pursue their dishonest courses without any fear of criminal responsibility; and by carefully concealing their names and addresses they may continue their immoral business with as little fear of consequences as before.

* *

THE owners of copyright music, which has been counterfeited, may confound the pirates' politics—verbally—but they will be able to do no more than they could, before the Act, to frustrate the printers' knavish tricks.

* *

WHAT would be thought if this Act applied to bank-notes instead of musical notes, and forged bank-notes could only be seized when hawked, carried about, sold, or offered for sale, whilst the forgers in their dens could not be pounced upon?

* *

WHAT will the publishers' policy be under the circumstances? Will they get constables to seize the leaves of music carried by the public after being bought from the pirates in the street? If so, this will be like attempting to extirpate hedges by plucking the leaves instead of destroying the roots.

* *

THE task involved in seizing pirated music leaves in the streets all over the

United Kingdom may be compared to plucking the green leaves from the hedges of lanes and roadsides. What a temporary expedient it would prove in both cases if the roots were left to flourish.

* *

THE pirate printer is the root of the widespread music piracy organisation, and the leaves will issue again from his press in their thousands upon thousands, just as surely as the leaves of the hedges would be renewed.

* *

IN fact, the comparison of the music pirate with Nature in the production of their respective leaves shows the advantage all on the side of the pirate: for he has no long interval to wait in which to laboriously build up his leaves; a few days' running of his machine and a fresh crop is produced.

* *

A CONTEMPORARY, in commenting on the new music Act, says that "pirated copies," the term used throughout the Act, is not a happy expression, either grammatically or in point of strict definition.

* *

THE author of a certain mandoline tutor has written that we are all pirates in a sense. It came about in this way. He wanted a laudatory notice written by himself, about his work, inserted in THE BANJO WORLD, as though emanating from our reviewer. Needless to say, the notice was not inserted in this form. Some time afterwards this author, teacher and composer wrote, to the proprietors of this journal, a letter complaining of the remarks made in it about one of his compositions which he sent to be reviewed. Taking it quite for granted that his complaints would lead to the Editor's dismissal, he proceeded to put forward reasons why he himself should be installed in the editorial chair. Such a disregard of common decency one would scarcely have imagined possible.

"SCIENTISTS are seeking to discover a relation between colour and sound," remarked the learned man. "Well," chuckled the joker, "I've heard of a hue and cry."

* *

PAUL CHATFIELD wrote:—"He who has a spirit of harmony in his nature will exhibit it in every other direction as well as in that of music. There will be a pleasing concord in all his thoughts, words and actions, and the moral harmony of his nature will empower him to pursue the right way with a steady and orderly step amid all the quicksands of his life's pilgrimage."

* *

Mr. A. NEWTON, of Cheltenham, writes from Portrush, that he and his troupe, The Royal Pavilion Pierrots, have had a record season.

MRS. JONES GOES OUT TO VIEW THE ILLUMINATIONS.

August 25th, 1902.

DEAR MR. EDITOR,—My esteemed friend, Mrs. Susan Jones, whose "Experiences and Reminiscences" amused the readers of the Journal in which they appeared, did me the honour the other evening to pay me a visit, and learning from her that she had been abroad in the streets on the night of the 9th instant, I pressed her as a favour to furnish me with her impressions of the brilliant displays she must have witnessed. These I have this morning received and take the liberty of posting the MS. to you, thinking you may feel interested in the production of one who is an ardent admirer of the Banjo. I cannot, however, say that I myself am much enlightened by the manner in which the venerable authoress has treated the subject. You, sir, may think otherwise.

Yours &c.,
OWEN WATTS.

I wasn't a-going to no Coronations, 'aving no patience with sich things, as is well ernough for them as is fond of gadding about; besides, that bad with cramps and swelled ankles as couldn't 'ardly crawl. Not that Sam'l Jones cares 'ow my legs is, as is just like the men, for let a woman fry and bile and cook for them and give them lots to eat and drink, and you would think as they was born angels, but corntradick them and see then what they is—no better nor demins.

"Drat the Coronations," I says to Sam'l, as woke me up at five in the morning arsking if I wasn't a-going to 'ave a look at the King. "I suppoze you wouldn't care if I was to be trampled to minst meat as long as you could 'ave your own perwerse way and drag me out of bed for your amusement. Lie still and go to sleep, I ain't a-going inside no Abbey this day for King nor nobody."

I was jist dropping orf agin when 'e made me jump a-'ollering out all of a suddent, "Susan! 'Arland and 'is wife is up, I can 'ear, and getting ready for the Coronations. It do seem 'ard as we carn't go along with them when they arsked us to. It don't look friendly."

"'Arland ain't got no cramps," I says, quite cross.

"'Is wife's got the lumbaygers," 'e says, "and she's a-going 'cos 'e arsked 'er."

I 'ad it on the end of my tongue to give 'im somethink 'ot, but didn't say nothink, only turned my back and pretended to sleep, not wishing to lose my tempers, as would put me out the 'ole day. But sleep I couldn't, for thinking of the squeedging as I 'ad when the King was married wich were to the Princess Alexanders as was 'andy with 'er needle, and made 'er own frocks to save 'er pa and money, and will be forty years now come the time, though it don't seem no longer nor yesterday.

I must 'ave dropped orf at larst, for it was striking eight when I woke, and up I got and Sam'l not long arter, as I see was looking black through not being in the best of humours, but I give 'im a good 'arty breakfast as soon brought 'im round and afferble as ever. 'E didn't say nothink more about the Coronations, only 'oped as 'Arland and 'is wife 'ad got good places, and kep' on saying it more nor wunst wich was foolish. But I wasn't in no mood to listen to nonsense, so set 'im a-dusting of the ornarments in the room and 'anging up of the clean musling curtains as kep' 'im employed till close on dinner-time, when, who should come to wisit me but my niece Elizer, as is my own sister's own child, and glad I was to see 'er, for a nicer young woman you won't never meet with nowheres, and 'er and Sam'l great friends.

"Well, Aunt," she says, arter a-kissing of me and 'oping as my cramps was better, "I arf egspected to find as you and Uncle 'ad gone to the Coronations."

"Elizer," I says, quite sharp, "Do 'old your tongue with your Coronations. I've 'eard nothink else for the larst fortnit, and it's mostly turned my poor 'ead, your uncle being no better nor the rest, wanting of me to get up at daylight to be squeedged to death."

She larft as made Sam'l larf too, and of course when 'e see as I 'ad some one to talk to, orf to stretch 'is legs 'e said, but only the "Blue Lion" across the road.

"Don't you be long," I says to 'im, "Dinner'll be ready in arf a hour."

"All right," 'e says, and orf 'e goes.

'E wasn't gone long, and come back as pleased as Punch knowing as there was rump-steak pudding for dinner with pertatoes and walnit pickle as 'e's fond of.

"Susan," 'e says, when 'e 'ad eat till 'e couldn't eat no more, "I thought as a little brandy wouldn't do your cramps no 'arm, so I've brought you a arf quarting in a bottle," wich I must say was thoughtful of 'im, though a 'abit I don't never indulge in, yet the good as it done me no one wouldn't believe, 'aving 'ad a touch of the collicks, as I'm accasional troubled with, jist a minute before.

When I 'ad 'ad my forty winks, and was feeling of myself much better, I says to Jones,

"Do you think, Sam'l, as a ride in a

'bus arter tea to look at the 'luminations would 'urt me ? "

" 'Urt you ! No," 'e says. " It would do you good. Wouldn't it, Eelizer ? "

" I'm sure it would," she says. " You wants shaking up, aunt ; so make up your mind and say as you'll go, there's a dear."

I 'adn't no 'art to disarpint them, so said as I'd go, and pleased they was.

As we lives in a street orf the Goswell Road, near the " Angel," we got into a Islington 'bus as took us to St. Paul's, where we changed for one as was going past the Bank, wich Sam'l said was the 'lumination we should see if we didn't see nothink else, 'aving cost thousands on thousands. I see as the conductor was the same party as charged me sixpence from Paul's to Charing Crost when the King was a-fitting up of 'is dercorations, as was a swindle, so I says to 'im,

" Cornductor, what's your fare ? "

" Where to you want to go to ? " he arsks.

" It ain't no business o' yours," I says, " where I wants to go to, though its like your impidence to arsk. You answer the question as I've put to you."

" Carn't you read ? " 'e says, pointing to a board as was at the end of the 'bus, " or ain't you out o' the infants' clarss yet ? "

A old fool as was sitting opposite to me cormenced chuckerling to 'isself, as didn't say much for 'is bringing up nor yet 'is manners. But what could I egspeck when my own flesh and blood could sit and see me abused, yet never so much as a word ; Elizer pulling of my sleeve, and Sam'l dumb as the Sfrinks as I 'ave 'eard 'asn't never opened 'is mouth, though old as the 'ills.

But 'e wasn't a-going to swindle me twice as I let 'im know, for I says, " Cornductor, put us down when we've 'ad a tupeny ride, for it ain't another sixpence as you're a-going to get out of me as you done when a penny fare wich was Paul's to Charing Crost, and what the other fivepence for, goodness only knows, if not beer and 'baccy."

" Put you down, Miss, certingly," 'e says, " with pleasure," a-lifting of is 'at and bowing perlitely as made that old fool chuckle agin fit to kill isself.

I didn't take no more notice, not being worth my while, but looked about for them 'luminations as I couldn't see nowheres. Sam'l saying as it wasn't dark enough yet to light up. When we got to the Bank I nearly twisted my 'ead orf my shoulders trying to 'ave a look at it, being inside, as nothink wouldn't induce me to ride on the top, 'aving knowed a man as kep' a stall in the Goswell Road as pitched on 'is 'ead and broke 'is spine, and never said nothink arter. But I might 'ave saved myself the trouble and my neck the ricks, for nothink to be seen but bits of glass stuck all-over its front, and Cornhill no better, it being quite daylight. I didn't see the Manshon 'Ouse through watching of the cornductor, but I dare say no great loss.

I was wishing as I 'adn't come when the 'bus stopped, and the cornductor jumped orf 'is perch and says :

" 'Ere you are, Miss, your tupence worth is up. Pray be careful 'ow you gets down or you'll 'urt them preshus legs o' yours or'll spile your complexshun, wich would be a pity."

Then 'e got on 'is perch agin, them in the 'bus larfing away like anythink, and 'im a-lifting of 'is 'at and bowing perliter nor ever till clean out of sight.

" They're a lively lot," I says to Sam'l, " but it's a poor 'art as don't never rejoice."

" You're a nice un," 'e says, " a-bringing of the presperations out on me like shower baths, and Elizer ashamed of you. Won't you never learn no sense ? "

" Well, Sam'l," I says, feeling 'urt at them words of 'is, " I didn't think as you'd 'ave brought me out on Coronations night, and me that bad, on purpose to see me insulted. I'm a-going back with the next 'bus. You and Elizer can see the 'luminations if you likes, I'm a-going 'ome."

" Look 'ere, Sue," 'e says, " don't you be silly. You carn't see them 'luminations till it's dark and they lights 'em up. Now, you ain't able to walk about till then with them legs o' yours, so I'll tell you what we'll do for a hour or so : I knows a nice quiet house close 'andy where there's a cosy parlour as you can rest in and where we can 'ave refreshments if we wants 'em, and I see as you're beginning to feel a bit faint as well as Elizer."

" I won't deny," I says, " as I feel a bit shaky, Sam'l, and if you think as refreshments would do you and Elizer good I ain't the one to stand in your way."

I don't think I was ever in a more comforable parlour nor the one Sam'l took us to, the landlord quite a gentleman as nodded to Sam'l with six rings on 'is fingers and a watch-chain as was arf a inch thick, and a good bisness 'e must 'ave to pay for them. The young woman be'ind the bar was dressed up to the nines and made me feel quite ashamed of myself, and that proud as wouldn't look at me though " Good evening, Miss," said to 'er.

I didn't want no refreshments only rest, but to please Sam'l and Elizer 'ad a glass of stout and a morsel of bread and cheese, Elizer preferring ginger-beer and sponged cake, Sam'l 'aving of 'is usual wich 'is the doo of Ben Nervis.

We 'adn't been resting no time when I 'ears some one a-playing of the banjer in the bar, as is a instrument I'm fond of, Captain Dempsey as I lived cook with at Portsmith who was a good natured man and left me five-and-twenty pounds a year when 'e died, playing of it lovely, and a treat it was to see the orficers a-doing of their jigs and break-downs jist like the black men at the Music 'All in St. Mary Street where I went with Sergeant Kingsley before I knowed Jones.

" Sam'l," I says, " carn't we arsk the musishener in 'ere to give us a tune ? "

" That ain't no musishener," 'e says, " that's a marchine."

" Go on, Sam'l," I says, knowing as 'e liked to make fun of me.

" It's one o' them marchines as you puts a penny into through a 'ole and orf its starts," 'e says.

" Well I never," I says, and was just a-going to arsk 'im more about it when in comes Tom Gates, as is a friend of Sam'l, and three more with 'im, and a nice shaking of 'ands there was. You would 'ave thought as they'd come all the way from Austally and 'adn't seen each other for a age. They 'ad been to the Coronations and see the King as was looking well they said, though didn't say as they 'ad spoke to 'im.

While they was 'aving of somethink to eat and drink the banjer kep' on a-playing of one tune after another, till it come to " God Save the King," when Tom Gates puts down 'is knife and fork and says, " Now then, you boys and girls, be loyal and foller the banjer and me," wich we all done.

I carn't say as the men's woices was much, being thick and 'usky and wouldn't 'ave been nowheres but for me and Elizer with 'er sweet surpraner and the banjer.

What with the music and talking and one think and another we didn't take no notice of 'ow the time was a-going till one of Tom Gates's friends pulls out 'is watch and saw as it was past eleven.

" Never," I says, and jumps to my feet, 'urting my poor ankles most orful. " 'Urry up, Sam'l, or we'll never get a 'bus 'ome this blessed night."

The potman as 'ad jist come into the parlour with another Ben Nervis for Sam'l 'eard what I said and 'e says,

" You won't get no 'bus to-night, they're took orf hours ago."

I wasn't going to sit there no longer, 'bus or no 'bus, so we come away and left Tom Gates and 'is friends and the banjer, a-singing of the " Red, White and Blue."

" This is a pretty kettle of fish," I says to Jones when outside, " a-dragging of us into that 'ouse as ort to 'ave knowed better, but it's jist like you."

" You was willing ernough to go in," 'e says.

It ain't no good talking to Jones when in one of 'is carntankerous moods,

so 'eld my peace, Elizer squeedging of my arm to keep quiet.

'Owever we was to get 'ome I couldn't irmagine, for I could see the people in 'undreds and thousands flocking along past the end of the street we was in wich were a side one and quiet, leading nowheres. When we got to the corner Sam'l says, all of a suddent, "Sue, I've left my stick be'ind. You and Elizer stay in this door way till I comes back. I shan't be long, I wouldn't lose that stick for anythink," and orf 'e marches.

We waited egspecting of 'im back every minute, and when 'e didn't come I 'ad the fidgets and sent Elizer to see what was a-keeping of 'im, and she 'adn't barely been gone when a decent-looking female comes up and says to me—

"I can see, mum, as your dead beat like myself as am fairly done up, 'aving been to the Coronations, so I'm a-going to sit on this door-step 'ere for a few minutes to rest myself."

And down she sat as made me sorry for 'er, knowing what it is to be tired myself. I didn't see no use in standing while I could sit, so takes a seat beside 'er, as was a nice civil spoken party with four dear little children as ever mother 'ad, she said, and lived at Bow. I told 'er I was awaiting for my 'usband and niece, as I was egspecting every minute, "and 'ere comes my niece," I says, for I see Elizer not far orf.

"Oh," she says, getting up quick, "I must be orf or I'll never get 'ome. Good-night, mum." And round the corner before I could say a word.

"Where's your uncle?" I says, seeing as Elizer 'ad come without 'im?

"'E's been and gone," she says.

I was fit to sink through the earth when I 'eard it. Whatever could 'ave become of 'im?

"'Elp me up, Elizer, for I'm a-going to look for 'im," I says.

"Nonsense, aunt," she says, "you ain't fit. Let's wait a bit, we'll only miss 'im if we moves."

"'Elp me up," I says, "for I 'aven't the strength to move. If anythink's 'appened to 'im I shan't never forgive myself."

When 'elped up, as was as stiff as pokers, somethink dropped at my feet, which Elizer picked up.

"Why, goodness gracious, aunt," she screams, "if 'ere isn't your gold chain. Where's your watch?"

"It's gone, Elizer," I says, arter 'unting for it everywhere. Whatever shall I do? Whatever will Sam'l say? 'E'll go on fine."

I sunk down on the step agin, 'ardly knowing if I was dead or alive, jist as a perliceman come up.

"You carn't sleep 'ere, my good woman," 'e says, "move your stumps and get out o' this."

"I've been robbed, perliceman," I says, fairly crying.

"What 'ave you lorst," 'e says.

"My watch, and that female done it," I says, thinking of 'er as lived at Bow.

"Do you wish to charge 'er?" 'e says, kitching 'old of Elizer's arm.

"It wasn't 'er, that's my niece," I says, "as works for the best 'ouses in London and 'as three sisters and a brother and no end of little nevies and nieces. Don't you put a finger on 'er or I'll 'ave that coat of yours orf your back sooner nor you'll relish."

I see as Elizer and 'im was a wispering together, as was a farmiliarity I didn't arprove of and 'eard 'im say, "all right, miss, I'll get you over." Then 'e turned to me and says:

"Now then, mother, up with you, and quick's the word."

He got hold of me by the arm, as is black and blue to this day where 'e pinched, wich may be well ernough for Cornvics, but 'ardly for delercate females like me.

"When 'e had took us across the road, and no easy job, and we was safe on the pavement 'e says to me:

"Let this young lady bring the number and description of your watch and likewise that of the woman as took it, to the Station 'ere as soon as you can, and the sooner the better, and we'll see if we can find it for you."

"No thank you, Elizer aint a-going into no lion's den," I says to myself, knowing what them perlicemen are with their farcernations when cooks and 'ousemaids is corncerned, and not particklar to them. But I said that I was much obligated to 'im, and would send what 'e wanted on Monday early. Then he said, "Good-night, ladies," and went orf shoving of the people right and loft.

What I endured that night nobody won't never know, my 'art fit to break, thinking as I might never see Sam'l no more and the people as 'adn't manners enough fit for 'oggs, knocking of me about, and sending of my poor 'ead up agin the shutters rattling like drumsticks, with no more sense in it, yet more 'luminations nor I cared to see. I was jist getting arcustomed to their ways when I 'ears a 'owling noise be'ind me, and if a gang of them 'oolargans didn't come rushing up and 'ad my shawl orf my back and my bonnet in ribbings and gone before I knowed what they was about. But I let one of them 'ave what 'e wasn't egspecting of 'aving ketched 'im on the side of 'is 'ead with my umbrellar as sent 'im flat on 'is face in the gutter like a log, the people crying out shame.

"Yes," I says, "it's a shame as them young blaggards should be let walk the streets morlesting of respectable people as ort to be flogged and put under lock and key till they knows 'ow to cornduck themselves." A 'unchback as wasn't out for no good elbered 'isself up to me but stopped when 'e see as I 'ad my umbreller waiting for 'im.

"You've done a nice thing for yourself" 'e says, "Arf killed the poor boy if you ain't quite; I've a good mind to 'ave you locked up."

"Is 'e one of your fambly?" I says, "If 'e is 'e's a credit to you. Take 'im 'ome and teach 'im somethink better, you derformed cripple."

The 'oorlargan 'ad got on 'is legs agin and was swearing most orful, worse nor Captain Dempsey's Poll Parrot as the orficers teached 'is alferbit. 'E was a-coming at me like a mad bull when a party as I 'ear arter was a dertective kitched 'im by the throat as couldn't move till told to 'ook it when orf like a shot, 'im and the 'unchback.

It put me out of tempers 'aving lorst my bonnet and shawl, and Sam'l and the watch; and not made less so by Elizer telling of me every arf minute to try and walk straight.

"It's all very well for you, Elizer," I says, "to walk straight on your young legs, but wait till you comes to my age with cramps, and ankles, and occasional collicks, and you won't be so fond of finding fault with 'ow other peoples walk."

I 'adn't no more nor got them words out when I 'ear some one say at my elbow, "Is that you, Mrs. Jones?" And who should it be but Mr. 'Itchings, a friend of Sam'l's, in a dresst suit with shiney 'at and boots, and a white tie as 'ad been to a Coronations dinner, and was a-going to walk 'ome to Peckim, no weehicles being arlowed till one o'clock.

"Yes, it's me," I says, "and a pretty figger I am."

"What 'as become of your shawl and bonnet?" 'e says.

"Arsk them 'oolargans," I answers, "for I carn't tell you, Mr. 'Itchings," who said as them 'oolargans ort to be skinned alive.

I told 'im I 'ad lorst Sam'l and my watch and 'oped as 'e'd be good enough to see me 'ome, wich 'e said with pleasure, as carn't 'ave been much.

"Take my arm, please, Mrs. Jones," 'e says, "and give your 'and to your friend, and we'll get out of the crowd as quick as we can."

Elizer said it was the funniest sight she ever see: me with no bonnet nor shawl and my back 'air 'anging down, likewise my stockings over my boots, arm in arm with Mr. 'Itchings in 'is dresst suit, people larfing and 'ollering arter us.

When I see my own door agin with 'Arland and 'is wife on the doorstep as 'ad jist come back from looking for me, and Sam'l marching up and down the pavement arf mad, I was a thankful woman.

"Thank 'Even it's you, Sue," 'e says

when 'e sees me, "I thort as somethink dreadful 'ad 'appened to you."

"I don't think as I should 'ave got 'ere alive, Sam'l dear, if not for Mr. 'Itchings, them 'oolargans 'aving nearly done for me, my watch gone and myself in rags," I says.

"Why didn't you stay where I put you? I 'ad to go after one of Tom Gates's friends as 'ad gone and took my stick with 'im," 'e says.

"Take me upstairs," I says, "for I'm ready to faint."

Sam'l and Elizer got me to the sitting room, 'Arland and 'is wife and Mr. 'Itchings follering, and pervented from going right orf by 'aving of a biscuit and the remains of the brandy as Sam'l brought at dinner-time. We was that tired all of us as didn't know what to do. I see as Mrs. 'Arland and Elizer was nodding and 'Arland looking pale as ain't been 'isself since 'e fractioned 'is 'ip being throwed out of a cab as was a Freemason coming 'ome one night, as done 'im good, being more punctual 'ome of nights since, and as I 'ave said to Sam'l a 'under times if wunst, if every 'usband as walks on two legs was to 'ave their 'ips fractioned, 'appier 'omes it would be for their wives as toils and slaves for them, and less money spent where it ain't known.

Mr. 'Itchings said as it were past one o'clock 'ed be able to get a cab, and wouldn't stay, though orfered a nice comfortable shake-down on our landing.

Sam'l took the number of the watch to the station and derscription of the female, on the Monday, and on the Thursday arter the wery perliceman as took me and Elizer across the road come to say as the watch was found and the woman took, and I was to come and irdentify 'er, wich I done, taking Sam'l with me, for no Lion's Den for me without.

When I see the woman, wich was 'er, I couldn't 'elp feeling sorry, as was sobbing fit to break 'er 'art, and said as she and 'er four little children was starving, with 'er 'usband nine months in the 'orspital and not out yet, or she never would 'ave done it, being respectable brought up. The Inspector said it was true and sorry for 'er, 'er 'usband a decent 'ard-working man till under a cart, and not better yet.

"Don't you fret, my dear," I says to 'er, "I'll see as your little ones don't want a mouthful."

"We ain't a-going to charge 'er," says Sam'l all of a suddent, as 'ad been blowing of 'is nose every minute, though no cold in 'is 'ead, as was egstravergant with the linen, and more careful if a-washing of them 'isself.

"Mr. Inspector," I says, as I dare say was a 'uman ernough man when not thinking of 'is cooks and 'ousemaids, "you can let me 'ave my watch at your cornvenience, but will you give Mrs. Usher's ardress, wich was the female's name, and I will thank you."

"'Ere it is," 'e says, "she'll 'ave to go before the magerstrate, but it'll be all right. Good morning."

We see the woman as kep' the 'ouse where Mrs. Usher lived, and the little dears as was four as pretty little girls as ever I see, and did make me feel queer a-looking into their innercent eyes and thinking of the struggle as their poor mother 'ad to feed them. Sam'l arranged with the woman, as was poor 'erself but 'ad done 'er best for them, and no rent from Mrs. Usher for six months, to feed them and give 'er a sovering to do it with til their mammy comes back, wich wouldn't be long, and 'e come agin 'isself to see 'ow they was getting on, and 'oped to find work for their mother when let orf with a good character. So when I come to think over it I ain't sorry as I went to look at them 'luminations arter all.

SUSAN JONES.

SUMMARIES OF SPECIFICATIONS OF MANDOLINE PATENTS.

1800.

PETER LITHERLAND, of Liverpool, watchmaker. "A method of keeping in tune various musical instruments by means of an apparatus."

The alleged utility of this invention is "to keep perpetually the tension of the strings to all kinds of musical instruments strung with wire, gut, or other materials, so that the same tones will be produced at all times, notwithstanding the expansion and contraction of the strings by heat and cold, or from atmospherical variations with respect to moisture and dryness, or any alteration that should take place in the figure of the instrument from these causes." Various methods of achieving this result are given; the favoured one being by means of helical, spiral, straight, or other strings."

"As springs . . . are the most portable, cheap, simple, and elegant, and answer with so great an exactness to all kinds of instruments that have wires or strings of any sort, I generally choose to make use of them simply applied. The helical being uniform in its action and the most applicable to all kinds of instruments of the above description, and, moreover, on account of its figure, and being easily made of any size and dimension, they are the most preferable of course."

"I make them of wire drawn out of steel (as this metal produces the most elastic force when properly tempered I prefer it to any other); this wire I coil round a cylinder of a size such as I intend to make the springs, and after it is coiled to the length wanted, I bend outwards about half a turn at each end for a loop. My method of tempering them is as follows:—viz., I make them rather more than what is usually termed a blood-red heat and then immerse them in oil; if they are hard, I lay them on a plate of iron with as much oil as will nearly cover them and make them so hot as to turn them of a light brown colour. I find this to be the best method of tempering springs of every description for this purpose, and if properly attended to they will never loose their elastic force. . . . ."

"The place for applying the helical spring to a violin, and every instrument of this description and class, is the space occupied by the tail-piece; and as one much shorter than common will answer without prejudice, and thereby leave sufficient room or vacancy for the springs to act, I attach one end of the spring to such shortened tail-piece, and the string of the instrument to the other loop of the spring, and by drawing up the string in the usual way the spring will expand till it has acquired the tension wanted to give the string its proper tone." "The mandoline will require springs made of wire, about the twentieth part of an inch thick, and coiled round a cylinder of three-sixteenths of an inch, and as long as can be conveniently got in the space between the bridge and the end of the instrument."

1802.

PETER LITHERLAND.—The title of this invention is identical with that of the preceding one, and the specification describes the application of rollers to the nut or bridge, in addition to the springs described in the earlier document.

1885.

BENJAMIN BOWMAN BRADBURY, of New York City, U.S.A.—"This invention comprises certain novel means and combinations of parts . . . . by which greater clearness, fulness, strength, sweetness, and volume of sound and tone is afforded to stringed instruments than is obtained in those heretofore in use.

"The instrument may be most concisely described by saying that the back is hollow, but the belly which carries the bridge is not contiguous with the sides and attached to them in the usual way; the dimensions of the table or belly being such that an air space, such as that between the inner and outer hoops of a zither-banjo, is left all round

between it and the sides from which it is suspended by brackets or 'stirrups.' The strings are continued to a tail-piece on the outer shell.

"In order to strengthen the shell against the tension of the strings . . . a longitudinal brace is provided [equivalent to the stock or perch in a banjo] which is composed of two threaded sections connected at the centre by a turn-buckle, by which it can be lengthened at will to increase its bracing action against the strain of the strings on the shell."

1888.

ROBERT WILLIAM CUNNINGHAM.—The arm is hinged where it joins the body of the mandoline, so that it can be folded over the belly.

1889.

A. KOECHLIN.—A combination instrument for gauging, cutting and mounting strings. It consists of a gauge, spring tweezers, and folding awl.

1891.

W. TAYLOR.—This is an invention for "improvements which are described as applied to a banjo," but it is stated that "a mandoline could have applied to it all the improvements." As the principal "improvements" consist of a device for stretching the skin head, and a damper in conjunction with such head, the applicability is not apparent.

1892.

HERMANN LINDEMANN.—"The object of this invention is to arrange the strings of a mandoline so that the difficulties found in conveniently fingering the strings over the finger-board may be avoided.

"This invention not only provides for a more easy fingering, but it also allows the strings to be stopped, so that chords throughout all keys may be fingered and combined in a manner previously impossible on such instruments."

The fingerboard is broadened on the bass side for part of its length, to accommodate additional strings; but this part of the fingerboard is really inverted, it being reduced in thickness near the body of the instrument, to enable the strings to pass on its underside.

This inverted fingerboard is fretted, and the additional strings which it carries are intended to be stopped with the thumb.

J. VOSE.—An automatic mandoline operated by electro-magnets, similar to the well-known automatic banjo.

1893.

S. F. DALLADY.—An invention for stopping the strings by means of a keyboard, either permanently fixed to the fingerboard or temporarily attached thereto.

1894.

H. LINDEMANN.—Mechanical damping or stopping devices are provided, either on the neck or the body of the instrument, by which any string or group of strings can be stopped so that the remainder of the strings when struck produce an harmonious chord. Stopping with the fingers is thus dispensed with.

These devices may be actuated in various ways.

To enable unskilled persons to perform on such instruments, suitably marked sheets are placed under or over the strings.

W. E. BLAKER.—The plectrum is made of tortoiseshell or other substance as usual, but it is provided with plates at one or both sides which are roughened so as to afford a firm grip for the fingers. The plates may be made to diverge so as not to interfere with the flexibility of the plectrum.

1895.

H. H. NICKOLDS.—Labels, preferably of black glazed paper, having letters corresponding to the notes of music marked on them, are affixed to the fingerboard.

1896.

GIOVANNI BATTISTA MALDURA, of Rome.—This invention "relates to mandolines, mandolas and the like," its object being "to provide such means as will obtain easier playing and the best sound."

The inventor says that in the execution of the tremolo on the first strings the curve described by the plectrum "is farthest above the sounding board on the side of the basses G," and that when the A, D or G strings have to be tremoloed the wrist has to be turned inwards from which results such rigidity that the tremolo cannot be executed with that freedom and softness with which it would be executed if one could move the hand to touch the strings without thus forcing the wrist.

"A fine tremolo results when to the rapidity and isochronism of the strokes is added the same degree of force in each. But this equality in the strokes cannot be obtained in mandolines having the bridge parallel to the sounding-board, because the plectrum (or pen) falling on the twin strings from above to below, will touch both the strings, and returning from below to above, will touch only one of the twin strings, consequently making the stroke from low to high weaker than that from high to low, a weakness that increases with the constantly diminished impetus of the hand, and that also produces a certain disastrous loss of equilibrium. Moreover, on the first of the twin strings [the first string to be struck with the downward stroke of the plectrum is evidently the string which the inventor reckons as the first of the pair] the plectrum—in the stroke from above to below—scarcely touching this string will naturally slip on the second, the latter being struck with a greater depth of plectrum, and deviating more from its position of equilibrium, will make ampler vibrations, developing more sound than it is possible to develop on its first string, and producing inequality."

The inventor then goes on to point out that in making the tremolo across three or more strings "the wrist must be twisted more than if only the fourth strings G were to be played, forcing the wrist muscles to such a degree that sometimes they become so painful as to seriously impede progress. "The line traced by the plectrum to embrace the four strings, instead of one alone, must necessarily be much longer and the tremolo must be executed with much greater velocity, thus giving the wrist more impetus, which, requiring greater force, is much more fatiguing.

"Observing these defects I have applied myself to find another system. I have, in the first place, studied the straight bridge and raised it from the side of the basses G to the cantini E in such wise that the curve naturally traced by the plectrum lies in this line, allowing the wrist, by an almost imperceptible exertion, to carry the hand to any string of the instrument with the plectrum.

"It will be easily understood how, with this new bridge, it is much easier to play the four strings at the same time, and how one can draw the same intensity or degree of sound from the four strings simultaneously. From this I have obtained two other advantages; first, the two strings of each sound can be struck with equal force and in both the upper and lower strokes; second, the bass strings being raised farther from the sounding-board, have acquired greater depth and intensity of sound.

"I have next studied to leave the greater part of the sounding-board free, thus rendering it more resonant. I accomplish this by vaulting (or arching) that part of the fingerboard which rests on the sounding-board, so that instead of being glued over the entire surface it dominates it is now only fastened by its lateral parts.

"I have also lightened the bridge by making in it elliptical openings through its centre, just under each pair of strings."

(To be continued.)

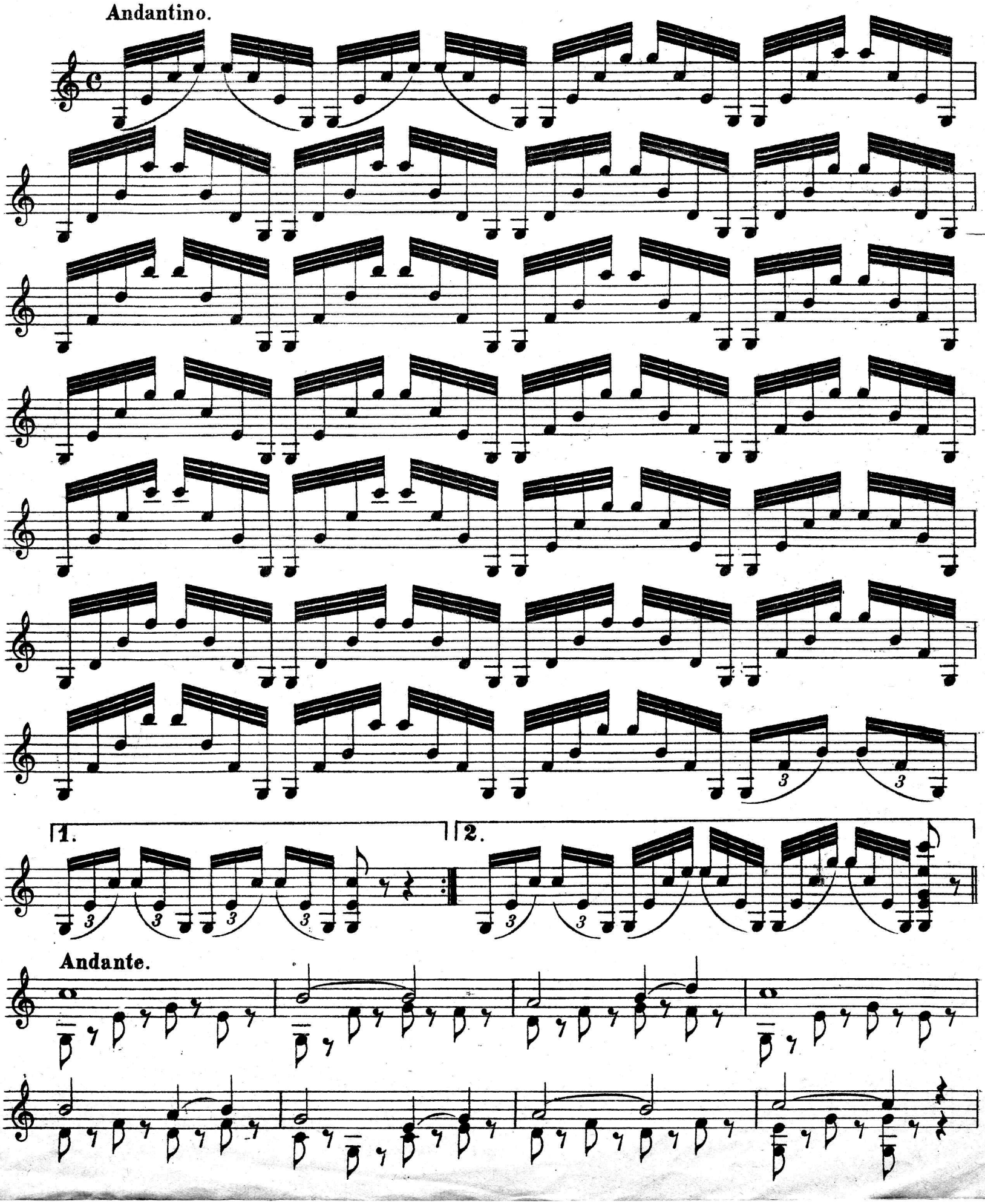
AN ancient musician informed me that there were some famous lutes that attained not their full seasoning and best resonance till they were about fourscore years old.—*Boyle.*

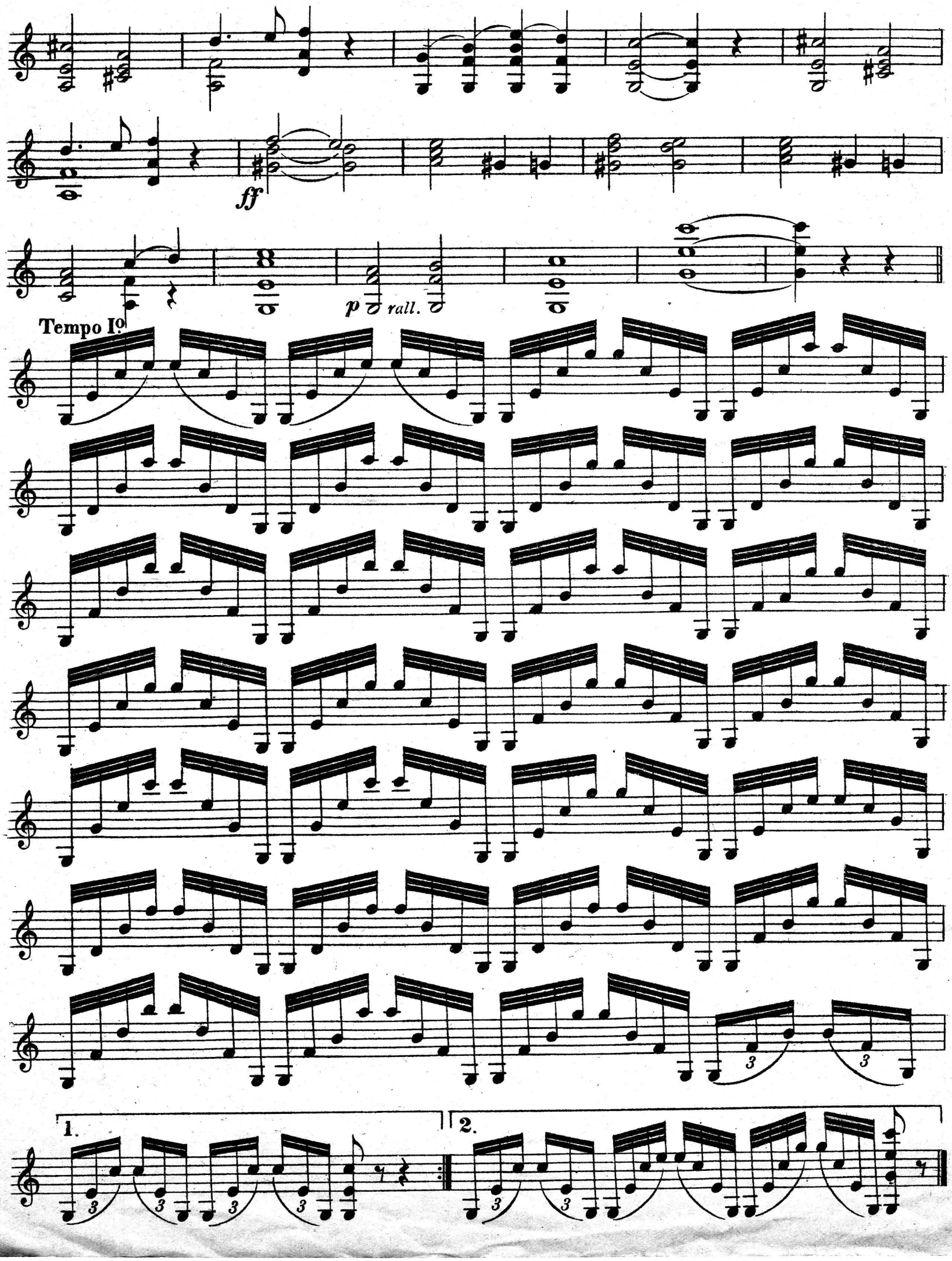
"VENEZIA."

(MANDOLINE SOLO.)

By LEOPOLDO FRANCIA.

Andantino.

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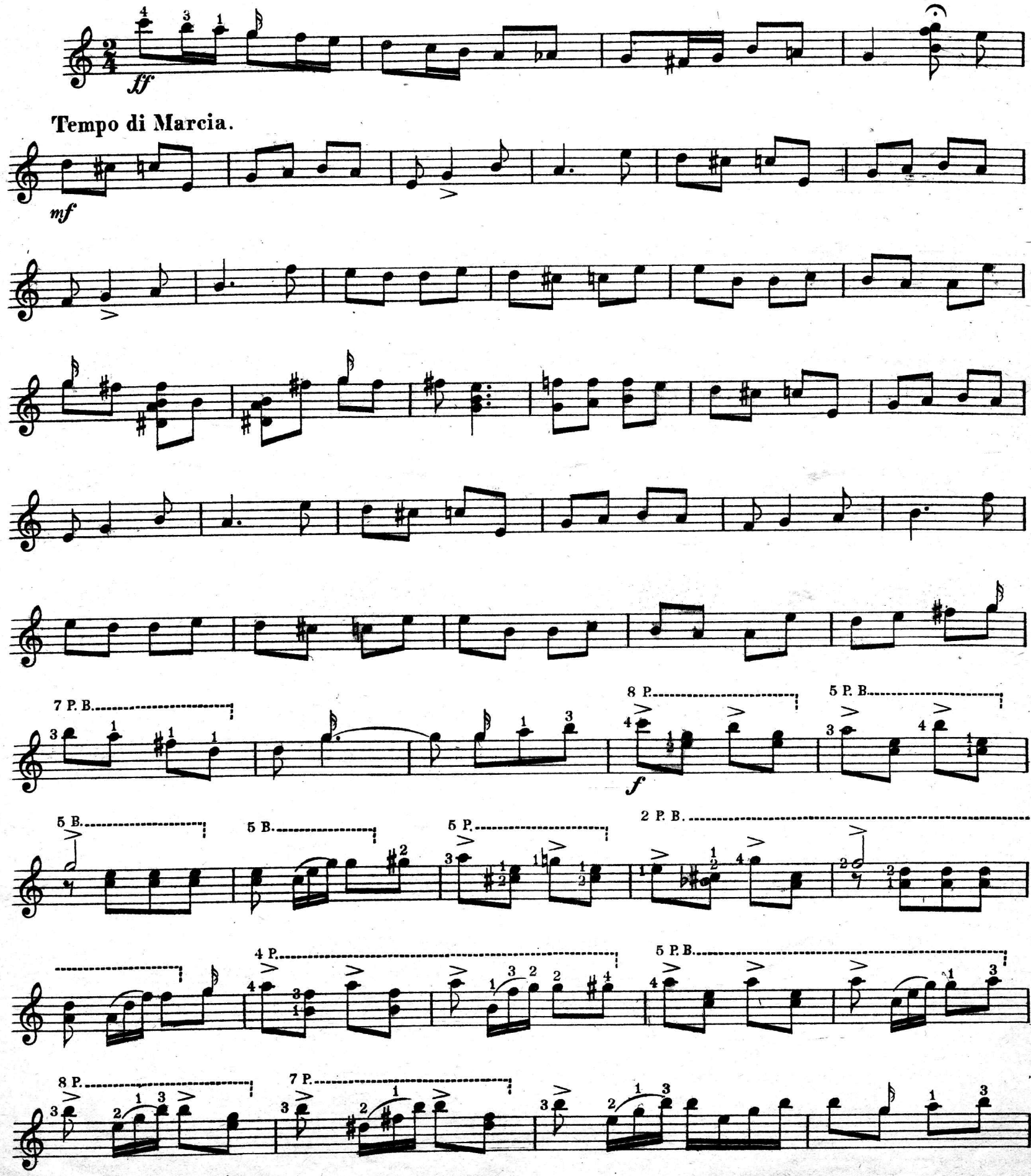
"RUDOLPH ON THE TRAMP."

Introd.

Allegretto.

By G. ROSEY.



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Fine.

NEW MUSIC ACT.

THE text of the Musical (Summary Proceedings) Copyright Act, 1902, 2 Edw. 7, ch. 15, is as follows :—

"An Act to amend the Law relating to Musical Copyright, July 22, 1902 :

"Be it enacted by the King's most Excellent Majesty, by and with the advice and consent of the Lords Spiritual and Temporal, and Commons, in this present Parliament assembled, and by the authority of the same as follows :

"1. A court of summary jurisdiction, upon the application of the owner of the copyright in any musical work, may act as follows : If satisfied by evidence that there is reasonable ground for believing that pirated copies of such musical work are being hawked, carried about, sold, or offered for sale, may, by order, authorise a constable to seize such copies without warrant and to bring them before the court, and the court, on proof that the copies are pirated, may order them to be destroyed or to be delivered up to the owner of the copyright if he makes application for that delivery.

"2. If any person shall hawk, carry about, sell, or offer for sale any pirated copy of any musical work, every such pirated copy may be seized by any constable without warrant, on the request in writing of the apparent owner of the copyright in such work, or of his agent thereto authorised in writing, and at the risk of such owner.

"On seizure of any such copies, they shall be conveyed by such constable before a court of summary jurisdiction, and, on proof that they are infringements of copyright, shall be forfeited or destroyed, or otherwise dealt with as the court may think fit.

"3. 'Musical copyright' means the exclusive right of the owner of such copyright under the Copyright Acts in force for the time being to do or to authorise another person to do all or any of the following things in respect of a musical work :—

"(1.) To make copies by writing or otherwise of such musical work.

"(2.) To abridge such musical work.

"(3.) To make any new adaptation, arrangement, or setting of such musical work, or of the melody thereof, in any notation or system.

"'Musical Work' means any combination of melody and harmony, or either of them, printed, reduced to writing, or otherwise graphically produced or reproduced.

"'Pirated musical work' means any musical work written, printed, or otherwise reproduced, without the consent lawfully given by the owner of the copyright in such musical work.

"4. This Act may be cited as the Musical (Summary Proceedings) Copyright Act, 1902, and shall come into operation on the first day of October one thousand nine hundred and two, and shall apply only to the United Kingdom."

I DO NOT LIKE THE GUITAR.*

BEING AN EXAMINATION OF THE OBJECTIONS RAISED AGAINST THAT INSTRUMENT.

AS we wish to meet fairly all objections that can be made against this instrument, and to dispassionately discuss its merits and demerits, *sui generis* (for where is the instrument that has not some defect ?), we will boldly meet them in fair argument ; and, we trust, triumphantly put at rest all unjust prejudices.

To the prejudiced observation : "I do not like the Guitar," we will consider, first, who are the persons that generally make it ; secondly, what are their arguments against the instrument ; and, lastly, whether they, not playing it, are capable of judging.

Persons who generally object to the guitar are those who play on other, and fuller-toned, instruments, and who are accustomed to full orchestral accompaniments. These judge of the guitar by its power, compared with other instruments ; and because, forsooth, it cannot drown a church organ, a grand pianoforte, or double-actioned harp, straight condemn, and pronounce it to have no effect. Such persons are, perhaps, generally pianoforte players. Others there are who sit in judgment on every instrument by its effects taken singly, and its defects abstractedly. They have but one universal standard by which they appreciate all of them, and that standard is, by concerto playing. The next and last class of persons who imbibe the strongest prejudices against the instrument, without the least consideration, are those who may be said to be bigots in everything ; who will take up an opinion in an instant, and obstinately retain it for an age. Such persons (in their own opinion) can never be wrong ; their dictum is so infallible, that the approach of the smallest difference to it hermetically seals their eyes and ears for ever, in mulish adherence to their hasty and first-pronounced judgment.

With some of them we admit it may be a matter of genuine feeling, but certainly not of judgment. These men have impulses, and nerves so finely strung—and so susceptible are they of the nicest variation of sound, that they would faint at a discord, and be pierced to death through the tympanum by any accidental cause, whilst hearing any instrument for the first time.

The arguments which are brought by one and all of these personages are, that its powers are confined ; that it is a tinkling, twanging-toned instrument; that there is no effect in it ; that it is difficult, and decidedly inferior to any other ; and that its tones do not combine with those of any other instrument. With respect to the first objection of its confined powers, we admit the fact, but deny the inference. We would ask, whether a volume of tone, from a lesser instrument, is to be expected to preponderate over the greater—yet such is generally the test by which all instruments are judged, as the following anecdote will show :—

A manager of a provincial theatre was desirous of engaging an orchestra for the purpose of getting up an oratorio, and had made application to various professors on different instruments for their services. The terms which they demanded being rather exorbitant, the manager objected to them ; when the following arguments were urged by the different professors, as setting forth their various merits. Thus: the double bass said, he could play his instrument as sweetly as the violin ; the violin as loud as the bass ; the flute could play as loud as a trumpet ; the trumpet as soft as a flute ; the clarionet as sweet as the oboe ; the oboe as loud as the clarionet. "If these are your only merits, gentlemen, said the manager, "the best way will be that you should play the instrument you strive to imitate itself, and that would save you a great deal of trouble."

Just as well, then, may we expect a whole orchestra to play like the guitar, as a guitar like a whole orchestra. Loudness or smallness of tone has nothing to do with the merits of this instrument. We therefore dismiss this part of the objections as totally untenable.

With respect to the tinkling, twanging tone of the guitar—this, we are sorry to admit, is the weightiest objection of all that its enemies can bring against it (though this we by no means admit to be valid) ; nor are we at all surprised that such impressions should be imbibed, when there are so many causes which contribute to show this apparent defect. At present we shall merely touch upon them ; but in the course of our work we shall have much, very much, to say upon these causes. The first we shall allude to is the imperfect manner in which the

* Reprinted from an old book which was given by Madame Sidney Pratten, then Miss C. J. Pelzer, to Mrs. Landers, on the 27th May, 1850, and now in the possession of Mr. A. F. Cramer, 10, Vigo Street, London, W.

generality of instruments are constructed. As well might we condemn the violin, hearing it played on a Dutch toy, instead of a Cremona, as the guitar, when heard on instruments that usurp its name, in ninety-nine cases out of one hundred. The multitudinous defects that are found in their construction will be treated of in our next—such as the fingerboard, the nice adjustment of the frets, the height of the bridge, the various woods of the sides and backs, the greenness of the materials, and the badness of the strings--these all contribute to mar the proper effect of the instrument. The laws of acoustics are so imperfectly understood; the lowness of price at which they are manufactured; the time, expense and incessant labour which are required is consequently not bestowed on their formation; and in this country, in particular, it is least understood, or, if understood, not attended to. The attributes of the instrument, therefore, from these causes, cannot properly be elicited; nor can it be marvelled at any longer that these defects are not easily surmounted by a good, much less by an indifferent, player. We now have an objection to urge against the generality of good performers in their method of playing. We regret extremely that they should miscalculate wherein lies the power of their instrument. They say the true tone of the guitar is to be produced by playing near the bridge; but from which we decidedly and entirely dissent. By playing so near the bridge they produce a *wiry tone*—the very tone which is objected to. This wiry tone is yclept *twanging* or *tinkling*; and it is to us most unaccountable that the first professors should be insensible to it, and still continue to adopt the placing of the right hand where this objectionable tone is created. The defect (if defect it be), then, is not in the instrument, but in the player; he has only to lower his hand nearer the aperture of the guitar, when he will have a fine, clear, harpy tone, to which the most fastidious ear cannot object.

We know that it is almost heresy to state thus much to the professors, who may be startled at this innovation to their long habituated and prescriptive rules; but we would ask them what manner of tone would the violin or violoncello produce were they always played *ponticello* (at the point of the bow) and near the bridge? Would it not, we would ask them, produce the same nasal, disagreeable tone, which is brought forth on the guitar in the same situation? It really would appear to us as if they actually wished to imitate the old English guitar, the strings of which were entirely composed of wire —and from which, indeed, the cognomen of tinkling has no doubt been derived—instead of emulating the tones of the harp, which are more agreeable and fascinating. Thus much for these opprobrious epithets.

With regard to its producing no effect, much of the foregoing observations will apply; but there are others which we may enumerate, and which mar its effect.

These are also in the construction of the instrument. Should the fingers of the player be large and thick, and the strings set too close to allow free motion between them, the slightest collision in rapid passages must necessarily deaden the sound—acting like dampers on a pianoforte—destroying at once the vibrations of the open strings. Another and yet important feature is in using too great a force with the right hand; for, in endeavouring to produce the greatest *quantum* of tone by mere manual strength, they jar the strings, and weaken the real tone. All this might be obviated. Nor must we forget the precision with which the strings themselves should be evenly made in the whole of their length, without the smallest variation of thickness—any inequalities producing false notes and a bad quality of tone. Damp hands are also prejudicial to tone. This, therefore, clearly proves the "want of effect" is not in the instrument itself.

The last objection we have to notice is, that it is difficult and decidedly inferior to every other; and that its tones do not combine with other instruments. Now, as to its difficulties, they are, as we have already anticipated in the course of this article, purely derivable from a want of proper knowledge in the construction of the instrument, and in the application of the ends to the means all the difficulties consist. Practice, very little practice, by playing slowly at first, attending to tone, and eschewing execution—the bane not alone of this instrument, but of all others—are all that is requisite to surmount. Why the guitar, more than any other instrument, should be compared unfairly with them, when the uses and purposes of it are so diametrically opposite, we are at a loss to conjecture. Most other instruments are part and parcel of an orchestra; this is to supply the place of one, and is chiefly applicable to the human voice. The comparison of one instrument to another is no proof of the superiority or inferiority of either, unless their uses are for the same purpose.

That its tone does not amalgamate with other instruments is so general and loose an observation that it hardly requires one word of refutation from us. Every professor has merely to turn to his music portfolio to give this assertion a direct contradiction, as he there finds music from time immemorial arranged for all instruments within the compass of the guitar (except the double-bass, organ, and trombone, unless, indeed, it is insisted on that the latter instruments form a proper criterion).

The best musicians in Germany have joined the powers of the guitar with those of the pianoforte. Hummel, who is the first composer on the latter instrument, perhaps, in Europe, has often devoted his extraordinary talents to a union with them; so far even has he gone that in his enthusiastic admiration for Giuliani's third concerto,* he has actually written full orchestral accompaniments for it, and again in his Op. 79 Hummel has written conjointly with Giuliani in a grand *pot pourri*. We might also mention Moschelles, who, with Giuliani, has written a grand duet; but the instances are so numerous that, were it necessary, we could fill one of our numbers with them. The misfortune is they are not known in England; the knowledge, however, is so much a desideratum that we hope in time, through our pages, to make them pretty generally understood.

This, then, forms the *summum bonum* of all that has been, within our knowledge, brought against our favourite instrument, which we have shown has been bred in prejudice, nurtured by accidental causes, and condemned by those only who never essayed its beauties, tried its effects, or applied its capabilities. The want of application in some, the lack of judgment in others, the misappropriation of its free powers, and abuse of its qualities, are the chief features that are apparent in its hostile detractors. We have endeavoured, in our humble power, to controvert these opinions, and if we have failed it is not for want of argument, but entirely owing to our own incompetency to sustain it.

The dominion which this little instrument has held over the feelings of mankind, from the earliest ages to the present time, is evidence sufficient that it is not to be banished from the world by a few dogmatical assertions or satirical epithets. Against the dissenting few we have the millions many; the majority of the world is in our favour, and poetry and painting have equally vied in perpetuating and celebrating its praise.

A GENTLEMAN playing on the lute under his mistress's window; she disdaining his presence and despising his service, caused her servants to pelt him thence with stones; of which disgrace, complaining afterwards to a friend of his, his friend told him that he had much mistaken the gentle woman, "for what greater grace could she do to your music than *to make the very stones dance about you, as they did to Orpheus?*"

---

* Mr. Cramer has in his possession a copy of Giuliani's third concerto.

DEFINITIONS, ETC., OF MUSIC.

TUNES and airs have in themselves some affinity with the affections—as merry tunes, doleful tunes, solemn tunes, tunes inclining men's minds to pity, warlike tunes; so it is no marvel if they alter the spirits, considering that tunes have a predisposition to the motion of the spirits.—*Lord Bacon.*

* *

Of all the liberal arts, music has the greatest influence over the passions, and is that to which the legislator ought to give the greatest encouragement. A well composed song strikes and softens the mind, and produces a greater effect than a moral work, which convinces our reason, but does not warm our feelings, nor effect the slightest alteration in our habits.—

Napoleon the Great.

* *

The meaning of song goes deep. Who is there that, in logical words, can express the effect music has on us? A kind of inarticulate, unfathomable speech, which leads us to the edge of the infinite, and lets us for moments gaze into that!—*Carlyle.*

* *

Above all, those insufferable concertos, and pieces of music, as they are called, do plague and embitter my apprehension. Words are something: but to be exposed to an endless battery of mere sounds; to be long a-dying; to lie stretched upon a rack of roses; to keep up languor by unintermitted effort; to pile honey upon sugar, and sugar upon honey, to an interminable tedious sweetness; to fill up sound with feeling and strain ideas to keep pace with it; to gaze on empty frames and be forced to make the picture for yourself; to read a book *all stops*, and be obliged to supply the verbal matter; to invent extempore tragedies to answer to the vague gestures of an inexplicable rambling mime—these are faint shadows of what I have undergone from a series of the ablest-executed pieces of this empty *instrumental* music.—*Lamb.*

* *

Music owes her supremacy among the arts to her sharing with the grandest and loveliest of nature's phenomena that sweet vagueness, that lofty impressiveness, which thrills the soul, but defies expression by tongue or pen, and is as superior to realism as spirit is to matter. Stroll for a happy hour on the "ribbed sea-sand" while the calm summer sea deposits at your feet, with a gentle musical murmur, wave after wave that has travelled many a hundred miles to whisper its lullaby of delicious restfulness in your ear. Go and recline on yonder grassy cliff, just over the brink of that fairy cave that the tumbling billows have dug out of the iron rock in their merry sport. Listen to wave after wave leaping up and receding, curling up and embracing, in their beautiful, ever-varied play, each wave made of the same terrible brine that has engulfed many a brave crew, and hear how they can hush their strength into a deliciously soft "boom" at the end of the cave!

The dancing green wave, the rocky cliff, the sandy beach, like the harp itself, are all material, yet is their voice-spirit whispering to your spirit! And their concerted music throws a spell over your soul in which there is more of heaven than earth. Or wander at eve into the forest shade and listen to the meistersinger of the grove—the nightingale! Can you ask him or the zephyr, his accompanist, for a distinct message? He feels; he does not know! His song is an elixir drawn out from his life—its very blossom.

So, music is to us, not life, but a crown set on it—an emanation from it, so spiritual that, unlike poetry, the drama, painting, sculpture, it refuses to describe or depict life, else it were soon, like them, clogged with the soil of passion; because music, being herself supreme beauty, stoops with difficulty and loss to portray other beauty. So she hovers in mid-air, like the "pillar of cloud and fire" in the Hebrew exodus, over the marching host of our work-day thoughts, guiding them to the promised land of purity.—*H. B. Fabiani, in the "Cadenza."*

MISS KATE GARDNER won the first prize for mandoline students at the Guildhall School of Music, and Mr. Sydney S. Black the second. Mr. Walter M. Vaughan was the judge.

* *

THERE is no doubt that certain melodies can be effectively rendered on a vast variety of instruments. Of this type would appear to be the "Benedictus" (*Andante Religioso*), composed and published by Mr. Jeffry J. Poole, of 290, Uxbridge Road, which is probably known as a mandoline solo to many of our readers. In our last issue we had a notice of its performance on the mandoline and violin at a concert in Jamaica. It has been heard on the double-bass at Clacton, on the bassoon at Southsea, we have noticed it in the repertoire of hand-bell ringers, and it is played by an artiste on musical glasses. The organist of a church in N. Kensington played it as a voluntary on the organ, one Sunday morning, when a little boy approached the organ seat, and, pulling aside the curtain, called out, "I play that on the violin."

LARGE MANDOLINE AND GUITAR SCHOOLS IN THE UNITED STATES.

IN last month's *Cadenza*, large schools for teaching the mandoline and guitar are very largely in evidence.

The following is an extract, from that journal, of a letter of Mr. E. C. Mingua, of New York City:—

"Our mandoline pupils make a splendid showing. Our guitar pupils do not play chords only, but are taught to respect the guitar as a solo instrument and to learn appropriate solos.

"Our banjo teacher is one of the best, and his pupils produce that clear tone, and acquire a musical touch, that even few teachers know how to bring out. That is one reason why the banjo is not as popular as it might be; the majority do not know how to produce a good quality of tone.

"The instruments we supply are good instruments, and we do not put many pupils in a class. We make the pupils understand that music cannot be taught in a stated number of lessons, but that it is a life study. We also combine harmony with the study of music in general, thus giving each pupil full value for his money.

"The greatest drawback to progress is the large number of teachers who do not properly understand the stringed instruments."

There is also a fine portrait of the members of Mr. Lester Payne's Mandoline and Guitar School, who furnished the musical programme at the Spokane Theatre, June 17, and amongst whom are some very young scholars.

The *Cadenza* says: "The reports by the local papers bring out the facts that the entertainment was unique and excellent in character, scoring a decided hit."

The *Spokesman Review* says: "The theatre was crowded to overflowing and the audience was not disappointed. The overture was played by seventy-five mandolines, guitars and harps, seated in a forest scene on a special staging elevated in the form of a pyramid. Men, women and children, alike, were dressed in pure white, and when the curtain arose a dim green light thrown over the scene gave a hallowed effect. The director gave the signal and every instrument was sounded simultaneously in one grand chord and at the same instant, like a flash of lightning, all was under the glow of a brilliant white light. And the lights continued to change through all the colours of the rainbow in sympathy with each movement of shading and harmony, thus illustrating the idea of

harmonizing colour and sound. Another feature which created much enthusiasm was the use of the mandocello as a solo instrument in the serenade 'El Caballero,' one of C. E. Pomeroy's best compositions. The accompaniment was played by 2nd mandoline and guitar. We believe the performer, Mr. H. Louis Schermerhorn, has the honour of being the first to appear as soloist on this beautiful instrument, and the manner in which he handles it is most remarkable and the musical effects are superb.

"Mr. Schermerhorn is a pupil of Payne's Mandoline and Guitar School and uses the new upright position of holding the instrument."

THE GUITAR OF CENTRAL AFRICA.

EXTRACT FROM A LETTER OF EMIN PASHA TO DR. A. PETERMANN, FROM UGAND.

December, 1877.

"I WAS favoured by a visit from a minstrel. He was decked with the fleece of the long haired Usóga goat, and disguised by a long, white, pointed beard, which partially concealed his mouth and only permitted him to mumble. After he had seated himself in the middle of a circle of spectators, he began with supple fingers 'to strike a chord' upon a seven-stringed guitar. A short prelude developed into a recitative of simple rhythm, praising the beads and the generosity of the white stranger. As the song proceeded, the long beard commenced regular up and down movements, and it was very droll to see how the singer, bending his head to the right or to the left upon his shoulder, made his beard dance in time to the guitar. The chief effect, however, was when he bent back his head upon his neck, so that the beard pointed directly upwards, in which position he gave forth a long, gurgling r-r-r-r-r-r, to which the beard vibrated, invariably provoking peals of long-continued laughter. The bard was rewarded by some glass beads, and, by way of thanks, he stretched himself flat upon the ground, and placing his open hands together, made the vertical movement of thanks, saying at the same time, '*Nyanzig*,' after the Wagánda fashion."

MISS NELLIE ARLINE still continues to play her part, and the banjo, in "Dare Devil Dorothy."

* *

A REPORT of a variety entertainment at the Gaiety, West Hartlepool, says that "Marie Weston makes a hit in a banjo slab dance."

MUSICIANS WHO WEAR CROWNS.

OF Queen Victoria's children there is not one who has not inherited her passion for, and skill in, music. Even King Edward, who genially avows that he is the least musical member of his family, is a clever pianist, with a gift for improvisation, and can conjure sweet melodies from *that rather unpromising instrument, the banjo!!!*

Princess Henry of Battenberg is a pianist of remarkable brilliancy and skill; Princess Louise, Duchess of Argyll, is an equally clever performer on piano and organ, for both of which instruments she has written music; Princess Christian, in her younger days used to sing with a rare sweetness and skill, and is equally proficient on both piano and harp! and the Duke of Connaught, not to be left behind in the competition for musical honours, has acquired more than average skill on the flute.

But for native and acquired musical ability none of her brothers and sisters-in-law can rival Queen Alexandra, who, as she says, was "cradled on the piano." Under the constant stimulus and example of a highly-musical mother, Queen Alexandra and her two sisters attained, even as girls, wonderful proficiency; and they excelled especially in the eight-handed duets which the three sisters loved to play in company with their mother. Of the younger generation of Queen Victoria's descendants, the Grand Duchess of Hesse inherits all her father's love of music, and is as skilful on the piano as he was on his violin. The Grand Duke has won some reputation as a composer, and has produced and appeared in at least one opera of his own composition. It is said that he can play at least half-a-dozen instruments with equal ease.

The Russian Empress shares her brother's musical taste and ability. She plays the piano almost as well as Queen Alexandra, and has composed several songs which her husband, who has a pure and highly-trained tenor voice, sings with excellent effect.

The German Emperor, not content with executive laurels, has challenged Royal rivalry as a composer; his brother, Prince Henry, is one of the most skilled of amateur accompanists, and is credited with being able to play faultlessly any air he has once heard. The German Empress is an expert on the organ, with a marked preference for classical music, and has frequently officiated during service at the organ in the Castle Chapel at Homburg. Of her many children there is not one who is not a clever performer on at least one instrument; and the Crown Prince has developed such a genius for the violin that he is already qualified to take a very high position in professional ranks.

The Grand Duke Michael of Russia is another musical genius, and has not only composed but published some excellent pieces, including one clever humorous composition, called "The Influenza March."

Ex-Queen Margherita of Italy is such an enthusiast that for many years she has had an orchestra of her own, for which she has written some beautiful music; and she plays the violin with a skill which many a professional might envy. The Duchess of Orleans has composed many songs which are extremely popular, especially among the peasants of whom they were written, in Hungary; and the Archduke Peter of Gascony, who is still on the sunny side of thirty, counts his musical compositions by the score.

But the pre-eminent genius among Royal musicians is undoubtedly the Landgraf of Hesse-Cassel, whose blindness is, in a large measure, compensated with an undeniable genius in music. It is no exaggeration to say that this amiable and afflicted Prince lives simply for his music. Many of his compositions, which are chiefly religious, are known and admired throughout Europe, and he spends a large portion of each year in Paris, where his works are produced under his own supervision.—*Tit-Bits*.

BANJO MUSIC.

THREE interesting items published by Joseph Williams, Ltd.

(No. 1). "Pavane" is an old-style dance in A minor, famous in England during the reign of Henry VIII. This particular item is stated to be the favourite of Louis XIV., and one could quite imagine "the stately courtier and his dame" bowing to the measured strains of this graceful dance. The composer is F. Brisson.

(No. 2). "Chaconne," by H. Roubier, is, perhaps, not so carefully named by the author, as the title leads one to think that it is a Spanish dance in $\frac{3}{4}$ time "sans" modulation to the minor key. It is, however, written in $\frac{4}{4}$ time, and contains a very effective 8-bar theme in G minor, which serves to deepen the effect of what might truthfully have been called a "grand march."

The last item is Ezra Read's "Don't tease" schottische, and will no doubt be the most popular of the trio. The melody is irresistible, and the item would no doubt be welcome in a banjo and mandoline orchestra if arranged for same. It has the "rollicking rhythm" so necessary to this style of dance, is quite easy, and carefully written.

All the above have 2nd banjo and piano parts, and the two latter have mandoline parts at 1s. (nett) extra. Mr. Alfred R. Watson specially arranged all three for the banjo, and any little difficulty of position is fully explained.

CONDITIONS AND TECHNIQUE

FOR MANDOLINE, BANJO AND GUITAR PLAYERS.

By Frederic H. Grix.

(*Continued from page* 157.)

Exercise XIII.

FOR ACQUIRING THE CORRECT WRIST-STROKE IN MANDOLINE PLAYING.

ASSUME the same position at the table as for Exercise XII. Close the left hand into fist-form and place it under the right wrist, well back, so as to allow plenty of free play in each movement. Form the right hand into the position arrived at by going through the previous exercise, with the little finger just touching the table.

For the purpose of this exercise both arms must rest on the table.

Commence by sharply turning the right hand so that the thumb comes downwards and the little finger points upwards; then sharply swing the hand round as far as possible the opposite way. The little finger should lightly glide on the table in swinging from one position to the other.

Repeat these movements at an easy pace for some twenty times. There will be a slight turning of the forearm, but the movements must be centred at the wrist.

A second form of this exercise should be taken after the first has been mastered. The movements should be considerably restricted and the pace much more rapid. In this form the little finger should not leave the table.

Do four bars with one movement of each beat; four bars with two movements to each beat; four bars with four movements to the beat; and, lastly, four bars with eight movements to each beat.

When Exercises XII. and XIII. have been fully mastered, the application of the same, with the instrument in position, should be attempted.

It will, however, be better for students who are dissatisfied with their wrist stroke or plectrum playing to refrain from all use of the instrument until they have quite mastered the correct movements.

That this exercise is necessary I am convinced. I have come across many so-called players of the mandoline who did not know that the right hand had to be balanced by the little finger on the body of the instrument, and the hand so formed that the nail of the little finger comes into contact with the smooth surface of the escutcheon.

I even met an inventor of a half-bred instrument—a concoction of half mandoline and half violin—who did not know that the little finger of the right hand touched the body of the mandoline at all. He had, in fact, constructed his instrument under a totally wrong conception of mandoline playing.

Effective graduating of tone on the mandoline is only to be obtained by thorough control and careful use of the right hand.

It is not the heavy stroke that produces the greatest volume of tone: a far more powerful and much richer tone can be obtained if the player understands the proper use of his hands; just as a pianist, whose technique is good, will get more volume and a sweeter quality of tone, from the piano, than the heavy thumper whose fingers are heard striking the keys before the musical tone is heard.

It is better for mandoline players to use a fairly stiff plectrum, and to hold it lightly, than to have a very pliable one and grip it tightly.

(*To be continued.*)

TO THE MEMORY OF S. S. STEWART.

Let tribute go where tribute's due;
Give credit for the battles won;
His efforts shone across the world,
Like golden arrows from the sun.

A man of sterling worth was he;
His heart and soul were in his task;
His mind of teeming, fertile thought
Essayed the mysteries to unmask.

With tool or pen, his cunning hand
Produced results of lasting worth.
His tireless working for the Cause
Are blazoned broadly o'er the earth.

A daring pen and caustic wit,
His targets liked as well as feared him;
But now his soul is up aloft,
His honest words have but endeared him.

His work was good, and rang out true;
He boosted high the banjo's state,
Let all who follow in his path
His earnest efforts emulate.

Lag not behind. Push on ahead.
The banjo's friends must earnest be,
Do well by it, and this is true—
The banjo will do well by thee.

F. L. Keates.

(In *The Major*.)

MANDOLINIST is open for engagement with good Concert Party.—Spiegelhalter, Sutton, Surrey. [*Advt.*

CORRESPONDENCE.

To the Editor of The Banjo World.

DEAR SIR,—Can you kindly recommend me anything to promote the growth of the nails of the right hand? I find, after having played the zither-banjo for some days, my nails are so much worn that I cannot pull the strings with them any more. I should be very much obliged if you could tell me of anything that would strengthen them.

Yours truly,
J. H. B.

[Can any of our readers furnish us with useful information on the care of the nails?—Ed. "B. W."]

To the Editor of The Banjo World.

Dear Sir,—I am taking part in a grand Mandoline, Banjo, and Guitar Festival at Shoreditch Town Hall early in October; and, as I am greatly interested in guitar playing, I am desirous that this instrument should be well represented.

As I find it very difficult to get players, I take the liberty of asking you, if you know any ladies or gentlemen playing the guitar, to mention my name and address.

Should they be disposed to help me, I shall be most happy to forward full particulars as to practice.

The music is provided free.

There are about a hundred players of the other instruments, but the guitar seems to have been neglected in this country.

Any assistance or suggestion you can make will be most gratefully received by

Yours truly,
Sydney Bradstock.

109, Winston Road,
Stoke Newington, N.
July 28th, 1902.

To the Editor of The Banjo World.

Dear Sir,—I am obliged for your favourable mention of my solo, "Evening Rest," and thank you for the good that may come of it. You do me injustice in regard to "Memento." I challenge you to produce any eight bars of my melody, and side by side the corresponding bars of any melody which you say is the original. There is no piece in existence like it. Therefore, how can you state, *the whole item being written one tone higher than the original?* The whole item, mark you, not a bar or two, but the whole item. What a ridiculous and harmful assertion. I remember my harmony lessons, but have no recollection of any progression of chords which are the private property or monopoly of any one person or persons. You use strong language when you say, *simply and solely a piracy*, and

I doubt your legal right to these words as also their veracity. I challenge you to produce the first eight bars and the last eight bars, and also the supposed original corresponding to your assertion —namely, *the whole item being one tone higher than the original*, even to the accompaniment. My pieces also are not in any "Budget," but can only be obtained of Mr. Paxton, 19, Oxford Street, or the agent in your Teachers' column.

Yours truly,
A. ANTONELLI.

To the Editor of THE BANJO WORLD.

DEAR SIR,—In reference to your letter asking me to substantiate my review of the mandoline solo "Romance," *Antonelli*, I do so willingly.

By "piracy" I meant the publication of a plagiarism; not the kind of "piracy" of which we have had so much of late, in which the street hawker is concerned.

Plagiarism may be defined as appropriating the ideas or inventions of another, without due acknowledgment: specifically; taking musical passages, either note for note, harmony for harmony, or in substance. With regard to the romance, the original of which it is a plagiarism is "In a Gondola," by Sacchi, which was published by Messrs. Phillips & Page, about eight years ago or more, and has recently been added to the "Mandoline Budget" of Mr. J. Alvey Turner. It was not said that the melody was a transposition of the original, but "the progression of chords, and the style of accompaniment" were the points specified as being those in which the similarity lay.

Grove's *Dictionary of Music* has:—"Modern melody is almost invariably either actually derived from, or representative of harmony, and is dependent for a great deal of its effect thereupon. In the first place, it is immediately representative in one of two ways: either as the upper outline of a series of different chords, and therefore representing changing harmonies; or else by being constructed of different notes, taken from the same chord, and therefore representing different phases of permanent harmony."

Sir Joshua Reynolds was accused of plagiarism for having borrowed attitudes from old masters. I make these allusions so that Mr. Antonelli may, if possible, fully comprehend my meaning.

In the haste of journalistic work, I may not always use the clearest expressions; such, for instance, as one expects to find in an educational work, written and corrected at leisure, yet I trust I never pen such arrant nonsense as the two following sentences, taken from the first page of "The Antonelli Mandoline Method":—

"*More particularly try to reproduce the elasticity of the plectrum in the actual playing, so that the effect is heard by the listener.*"

The effect of elasticity?

"*There is no uniform degree of flexibility for plectrums, as mandolines vary in the selection of a plectrum to produce the best results.*"

When do mandolines select plectrums?

Shall I send my De Meglio to select a gross?

If the author can discover any sense in these words of his, then he will be quite equal to reading whatever misinterpretation he chooses into my remarks.

I will, however, ask him a plain question to finish. Can he deny that the accompaniment to his second movement in A major, is not almost identical, note for note, with the second movement of Sacchi's item; and that the accompaniment throughout would harmonize with Sacchi's melody, excepting prelude and postlude?

With apologies for taking up so much of your valuable space.

I am, yours faithfully,
C. S. CONSTANCE.

BANJO, MANDOLINE AND GUITAR NOTES.

WALTHAMSTOW.—At a Fête held in Lloyd Park, Walthamstow, in aid of the Hospital Saturday Fund, the St. James's Banjo, Mandoline, and Guitar Band performed with great success, playing for one hour in the band-stand to a large and appreciative audience. The selections were, "Fanfare des Dragons," "Fun and Frolic," "Darkie's Dawn," "Darkie's Patrol," etc., etc.

MR. FRANCO PIPER is in the bill at the Oxford.

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